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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
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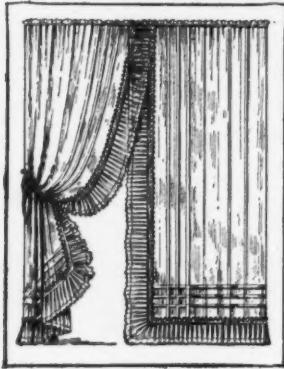
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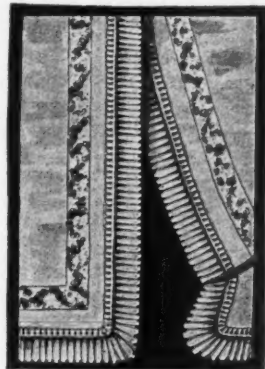
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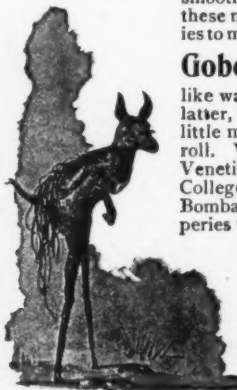
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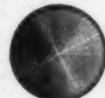
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OCTOBER, 1902

GRAND PRIZE
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GOLD MEDAL
PARIS
EXPOSITION
1900

Vol. 47—No. 5

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
INCLUDING COLOR PLATE



PYROGRAPHIC PANEL AFTER AN ETCHING BY KENNEDY.

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MY NOTE BOOK



THE ART AMATEUR extends its hearty congratulations to Mr. Dikran G. Kelekian on the recent appointment conferred upon him by the Shah of Persia, viz.: that of Persian Consul to New York. About a year ago Mr. Kelekian was appointed as Vice-Consul, and performed the duties of his office so well as to win for him this higher rank in the consular service. He was one of the jury for the Persian Exhibit at the Paris Exposition in 1900, and for his distinguished services to Persian commerce, the Shah conferred upon him the Order of the Lion and the Sun. The star of the order, which we illustrate, is in silver, hammered and pierced, and heightened with enamels. In the centre is a representation of the ancient symbol of the sun rising behind a couchant lion.

The art of illumination is still maintained at a high standard in Persia, at least in the elaborate border which usually surrounds the seal of the Shah in state. The seal itself is stamped in India ink, but the floral border is in colors on a ground of gold leaf. This seal was attached to the document presented to Mr. Kelekian. The specimen of Persian calligraphy—the original is written in gold ink—is the autograph signature of his majesty.

MR. JOHN S. SARGENT, the portrait painter, is expected here some time during the month of October to put in place more of his Boston library decorations and to paint a number of portraits. When he visits Philadelphia, Mr. Sargent, it is stated, will paint a portrait of William L. Elkins. In London, Sargent completed a full length portrait of P. A. B. Widener, which will be on exhibition this winter.

THE schools of the National Academy of Design will be open daily to men and women students from October 6 to May 9, Sundays and holidays excepted. Admission to the schools is obtained through the examination held the weeks beginning September 29 and January 26. Applicants for these examinations must register at the office of the Academy during the week prior to these examinations. No tuition fees whatever will be charged in any of the classes, but a charge of \$10 will be made to each student entering the schools for the use of easel, chair, etc., payable in advance. Students will not be permitted to work in the classes until the fee is paid.

THE third triennial competition for the Jacob H. Lazarus scholarship in mural painting, open to any unmarried male citizens of the United States, will be held at the National Academy of Design, beginning Monday, October 6. This is one of the most coveted art scholarships in this country. It lasts three years, with quarterly installments of \$250, making a total of \$3,000. This includes traveling expenses to and from Europe. The successful candidate must be in Rome on January 1, 1903, and spend thirty-four months in Italy and the remaining time in Paris and elsewhere.

THE first exhibition of the American Art Society will be held at James S. Earle & Sons' galleries, 816 Chestnut street, Philadelphia, beginning Wednesday, October 8, and ending Wednesday, November 5, 1902. Private view, Tuesday evening, October 7, from 8 to 11. The exhibition will be for oil paintings, water colors, and sculpture. It will be open all day, in the evening, and on Sunday. Gold, silver,

and bronze medals and honorable mentions will be awarded to the best landscapes, marines, miniatures, portraits or figure pieces. Medals will be given for sculpture.

If any changes be allowed in the existing tariff law at the winter session of Congress the duty on art works is not likely to be repealed. Strong influences have been and are now at work to compass this, and there is no sound argument that can be brought against it. The revenue on pictures is a trifle to the government, but it bars out many fine canvases, old and new, bought by Americans in Europe and kept over there because of their objection to paying an extra twenty per cent. on the price. Moreover, American artists desire no "protection," unless it be obtained by the simple and admirable expedient of imposing an invariable specific duty of \$50 or \$75 or even \$100 on every canvas brought in, thus excluding cheap and undesirable works of foreign hacks, whose paintings are foisted upon unwary persons here by commercial dealers, simply because they are foreign.

CHARLES H. NIEHAUS and Henry M. Shradly have completed their final models for the Grant Memorial Statue in Washington, and they were put on exhibition the other day in the Corcoran Gallery of that city, for the jury of government officials and experts to decide between them. The statue is to cost \$100,000.

THE Verestchagin collection of 162 war paintings, which was shown in Chicago last winter and is now on view in Milwaukee, will, it is reported, be sold in this city before this season ends.

THE British Museum "Blue Book," recently published, shows that a large number of interesting objects have been added to the national collections during the last year. The acquisitions of the Department of Egyptian and Assyrian Antiquities alone occupy over six pages of the report. The date assigned to some large collections of vases, knives, spearheads, painted pottery, and the like is about B. C. 4000. Older still is a gray granite stele inscribed with the name of a king of the second dynasty, the date assigned being about B. C. 4400. The earliest Assyrian additions are collections of tablets and clay cones belonging to about B. C. 2500.

The list of objects added to the Department of British and Medieval Antiquities is even more extensive. Of great importance is the collection of Gaulish antiquities formed by M. Leon Morel, F. S. A., of Rheims, and formerly of Chalons-sur-Marne. It comprises many rare and richly ornamented articles of bronze, ranging in date between 400 and 250 B. C., besides many other valuable antiquities.



The Signature of the Shah of Persia.

The Art Amateur

Among the other additions are a fine collection of Gaulish coins, comprising the issues of more than sixty different tribes; a considerable series of Roman Republican denarii, and an early Christian bowl of glazed pottery, the gift of anonymous donors, who desire to be styled "The friends of the British Museum."

* * *

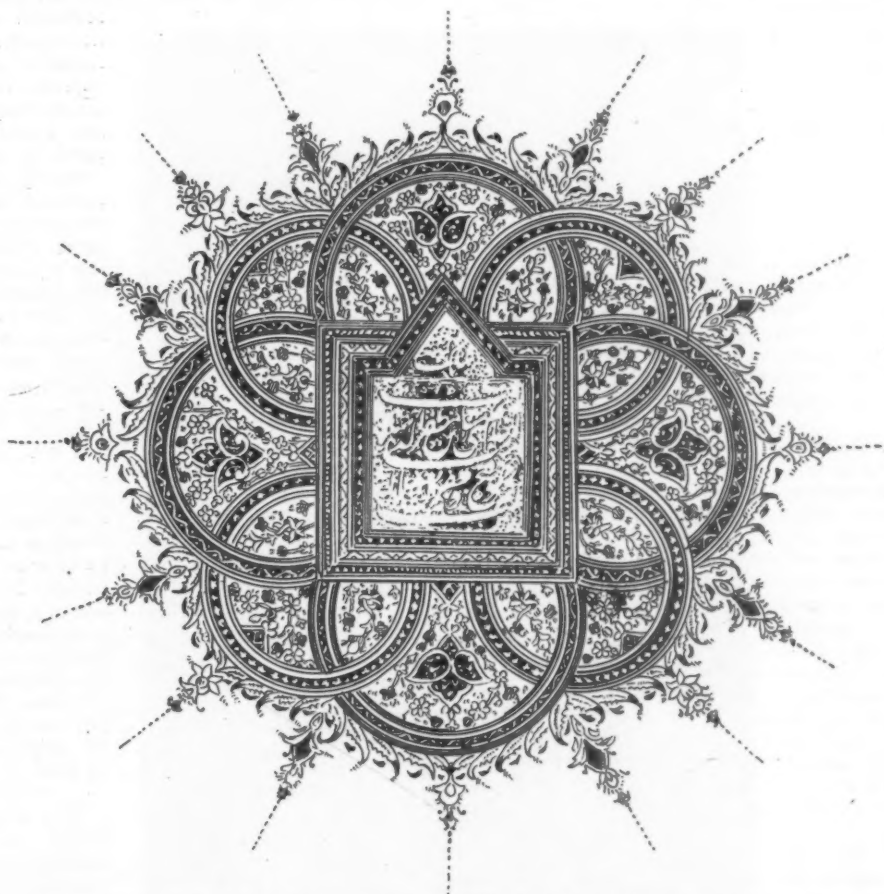
THE National Academy of Design will hold its seventy-eighth annual exhibition at the Fine Art Galleries, 215 West Fifty-seventh street, January 3 to January 31, 1903.

Pictures received December 15, 16, and 17, 1902. Blanks and circulars containing full information will be issued shortly.

supply a positive lack by gathering together American work and presenting it to the Public Library.

This proposed gift, like those already made, will be appreciated by the New York public only gradually, as the print department becomes a more influential factor in the city's art life. The treasures of the Avery collection, for instance, are not known, except superficially, to more than a handful of experts, and some new proof of its usefulness and completeness is continually being discovered by its curator, Frank Weitenkamp, as occasion arises for investigating and searching the collection.

Though established less than three years ago, the department has already been resorted to by many collectors and others, who wished either to test a



THE SEAL OF THE SHAH OF PERSIA, ATTACHED TO THE DOCUMENT PRESENTED TO MR. DIKRAN KELEKIAN

THE print department of the New York Public Library is ere long to be enriched by a gift from Frederick Keppel of a collection of etchings, lithographs, and engravings by Americans, among the men represented being Parrish, C. A. Platt, and numerous others.

When the plan was mooted to found a print department in the library (and thereby relieve New York of the charge of being the only important world capital not possessing a public collection of this sort), Mr. Keppel promised to contribute a collection of standard prints as part of a nucleus for the department. While he was getting it together, Samuel P. Avery made over to the library his enormously rich and valuable collection of etchings and engravings, old and recent, numbering over 17,000 prints in all.

This more than covered the field at first contemplated by Mr. Keppel, and so the latter decided to

print by comparing it with that of the city's official standard, or to find out something of the costumes and the manners of a given period, as set forth by contemporary artists. For this latter purpose, by the way, it is not necessary that the prints to be consulted should be masterpieces, and it may be remarked unofficially that the library would value highly any further gifts along this line, even if the actual merit of the plates as works of art be not of the highest.

A special exhibition has just been opened at the Lenox building of the library, Fifth avenue and Seventieth street, of American wood engravings.

* * *

THE only other special show announced in the city thus far is also black-and-white work, namely, the French set, the Thames series, and the "Twenty-six Etchings" of Venice, by Whistler, at the Keppel gal-

The Art Amateur

lery. It will continue through next week, and be followed, if present plans hold, by a show liable to attract a good deal of attention, whose subject may not yet be disclosed.

In November the Keppel gallery will show drawings by the late Kate Greenaway, who died last year.

* * *

THERE was placed on view at the Reform Club, a fortnight ago, a bust of the late Thomas G. Shearman, made by Richard George, and presented by a number of friends to the club. Among the contributors to the fund were George Foster Peabody, Edward M. Shepard, Anson Phelps Stokes, John De Witt Warner, Charles S. Fairchild, A. Augustus Healy, and of the committee, Louis Windmuller and Samuel C. Van Dusen.

Thomas G. Shearman was one of the founders, for many years a director of the club, and a frequent speaker at the organization's public dinners.

* * *

THE thirteenth annual exhibition of the New York Water Color Club will be held at the galleries of the American Fine Arts Society, 215 West Fifty-seventh street.

The exhibition opens to the public Saturday, November 22, and will close about December 14.

No collections will be made by the club; pictures will be received at the galleries on Monday and Tuesday, November 10 and 11. Only original water colors and pastels never before publicly exhibited in New York city, may be submitted.

Henry B. Snell is president, and William J. Whittemore, secretary of the New York Water Color Club. The jury of selection is as follows: Walter Clark, Mrs. C. B. Coman, Mrs. Emma Lampert Cooper, Charles C. Curran, Ben Foster, Childe Hassam, Bancel La Farge, Charles Austin Needham, Edward Potthast, Mrs. Florence Francis Snell, Irving R. Wiles.

* * *

THE Maryland Legislature commissioned Mr. E. W. Keyser, of Baltimore, to model a bust of Admiral Schley for the old State House at Annapolis. The plaster model has reached Baltimore from Paris, where the sculptor is just now. It shows Schley in uniform, holding a pair of marine glasses, and gazing fixedly out from a supposed position on board ship. The bust is to the waist, and evidently is the figure of a standing, not a seated person. The studies for the portrait were made at Washington; it will be

cast in bronze. The sculptor is a young man, nephew of Ephraim Keyser, of Baltimore, sculptor, pupil of Saint Gaudens, in New York, and of Puech, in Paris, and member of the National Sculptor Society.

* * *

A MEMORIAL tablet of bronze has been fixed to a granite boulder near Peabody, Mass., to propitiate the ghost of John Proctor, who was done to death for the crime of witchcraft as late as 1692, by order of the enlightened yokels of Salem. It is dedicated to him as a "martyr to the truth." The site is now in Peabody street, but was once Gallows Hill. The tablet is erected by the Peabody Historical Society.

* * *

AT Bassai, in Arkadia, the temple of Aphrodite and that of Apollo are being excavated and the latter

restored. Inscriptions in the dialect of Arkadia and many objects relating to the worship of Venus are found. Further north, in the ancient Thessaly, a temple of Artemis has been discovered near Trikala, which has already yielded a number of ancient coins of Thessaly and Macedonia, and a small bronze statue of the sixth century B. C.

* * *

THE one-armed Mexican sculptor, Jesus Contreras, left a symbolical statue which is supposed to refer to his own career. It is the figure of a woman who is chained down to a rock and tries to rise. His monument to the Mexican poet Acunya won a medal at the Paris exposition of 1900.

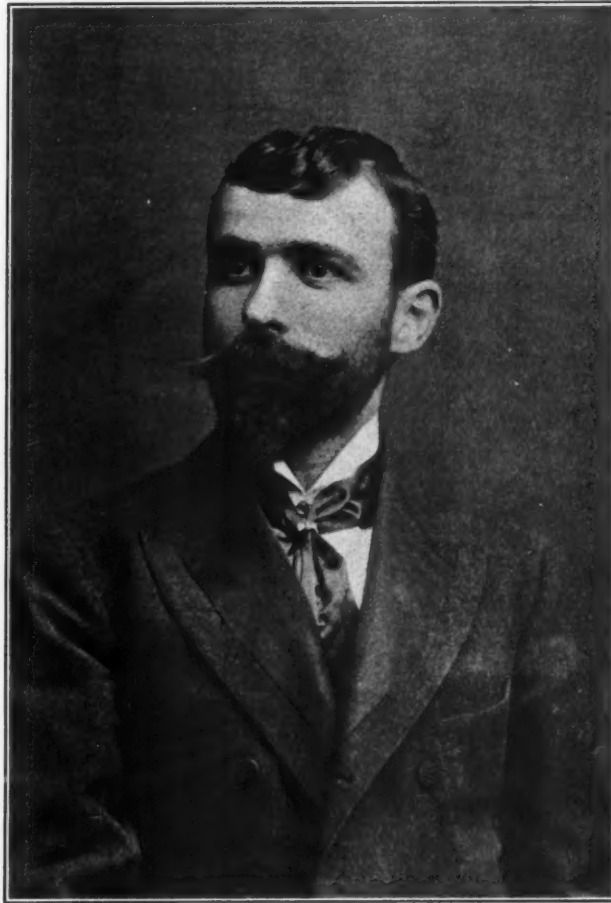
* * *

THE annual exhibition of oils and sculpture by the Art Institute at Chicago, will be open from October 29 to December 7. There is the N. W. Harris prize of \$500 for the

best painting by an American which was executed within the two years preceding the exhibition, and the M. B. Cahn prize of \$100 for the best painting by a Chicago artist. The Union League Club spends about \$2,000 in purchases from this exhibition.

* * *

PORTLAND, ORE., is to hold a "Lewis and Clark Centennial," in 1905, to recall the famous explorers of the West, and for the exhibition a symbolic design for badge or poster is wanted. A prize of \$250 for a design one foot square to be reproduced in four colors. Designs should be in the hands of I. N. Fleischner, of Portland, before March 1, 1903. A singular proviso is that all unsuccessful designs shall become the property of the exposition company. The small money and this grab will fetch poor designs.



PHOTOGRAPH OF MR. DIKRAN KELEKIAN

The Art Amateur

HOUSE PAINTING

A KNOWLEDGE of any art is imperfect unless coupled with competency to judge of the tools and materials required for the execution of that art. In the case of the painter, his remark is especially applicable, as extraordinary facility exists for adulterating, and rendering spurious, paints, colors, oils, and brushes, which facility, we are very sorry to say, is too greatly taken advantage of by the unscrupulous trader, and it is a circumstance of rare occurrence for the non-professional painter to get hold of unadulterated paint, colors, and oils, or genuine brushes. This, however, is not the only reason why the painter should understand the materials and tools he has to work with. It is requisite that he should know how to regulate his proportions of oils and driers in accordance with the season of the year, the temperature of the apartment, the nature of the paint or color with which they are to be mixed, and the kind or condition of the plaster or wood upon which the paint is to be applied. He must be able, too, to exercise judgment in the use of his colors, and know which may be best employed under special circumstances, and which will unite to form any color he may require. Different brushes, moreover, must be used for different purposes, and of the numerous kinds manufactured for the painter, it is desirable, or rather absolutely essential, that the amateur painter should know how to select such as will best answer the purposes of the class of work upon which he may from time to time be engaged.

PAINT.—Paint, which is a combination of oil and colors, with white lead or oxide of zinc (called zinc white) for a basis, is divisible into four, and sometimes five, parts: 1. Oil—linseed or poppy oil is generally employed; the latter of which is extensively used in Paris, although not much in this country. 2. The basis—white lead, zinc white (*alias* white zinc), flake white, Nottingham white, Cremnitz white, Paris white, silver white, or water white, the first being generally used. 3. Drying oils, which consist of litharge or protoxide of lead, sugar of lead, peroxide of manganese, white vitriol or copperas, ground up or boiled with linseed oil. 4. The oil or spirit of turpentine (commonly called "turps"), generally employed to a greater or less degree in the mixing of paints. 5. The coloring matter, derived from the mineral or vegetable kingdom, except in the case of white paint, when the basis, white lead or zinc white, is in itself the color. The terms "wet" and "dry" applied to paint, require explanation. When paint is said to be *wet*, it is meant that the slightly viscous fluid is freshly laid on; when it is said to be *dry*, is meant that it has become sufficiently hard not to receive an impression by pressure with the finger, and will not rub off by the touch. The change in paint, however, from wet to dry, is not produced in the manner usual when these terms are employed—viz., the evaporation of some volatile liquid—but is owing to the absorption of oxygen from the air. This may be proved by putting a piece of freshly painted wood in a vessel filled with oxygen, and it will be found to dry in a third the time that a like piece placed in a confined chamber will do. By the drying or siccative properties of a paint or oil, therefore, is meant its power of absorbing oxygen—a quickly drying paint absorbing it more readily than one which is slow in drying (commonly termed "a bad drier"). With regard, therefore, to drying-oils and driers, the solidification of the paint does not depend solely upon them, as all the ingredients of paint are capable of absorbing oxygen, and the combination of them effects the drying, the driers (properly so called) only accelerating the speed with which the absorption takes place. There are many conditional

circumstances to be considered in judging of the drying properties of a paint, and the painter should therefore make experimental observations for himself. White lead paint, as a rule, dries quicker than other paints, yet it will be slower in drying on some surfaces than other paints would be on the same surfaces. The temperature of the atmosphere and season of year have much to do with the drying, and consequently with the mixing of paints. At a high temperature, say at 82° Fahrenheit, the drying or oxidation of paint proceeds much more rapidly than at a low temperature, say 60° Fahrenheit. The painter must therefore be guided by the temperature with regard to the proportion of drying-oil he should admix with his paint. In winter time a proportion of from three to nine per cent. of drying-oil should be added, while in summer from a half to two per cent. will be found sufficient. Linseed oil is itself an absorber of oxygen, but the absorption is greatly increased by the addition of some manganese drier. The absorption by the two combined has been proved to be four times greater than by the two separately. Paint composed of white zinc has been found to take above three times the time that white lead would do, and that composed of white antimony nearly three times longer than white zinc. The nature of the surface designed to receive the paint has also much to do with the drying of paint. It is a well-known fact that paint takes considerably longer to dry when applied to new wood than it does when applied to a surface which has been before painted. This is occasioned by reason of the oil penetrating the pores of new wood and retarding its solidification, so that when the paint on the surface appears dry that underneath remains moist and pasty. It is thus that paint dries so much quicker on a painted surface than it does on one of new wood. While the cause we have just stated for this difference is nearly correct, it may not be quite so, as paint itself is rendered more drying by the effect of time and exposure to the atmosphere—that is, it has absorbed a full amount of oxygen. The great effect apparently produced by the action of driers upon a porous surface or that of new wood, is attributable to the driers covering the surface, so as to prevent the oil sinking into the pores. In like manner, as quickness in the drying of paint is increased or retarded by the surface being of new wood or that has been before painted, so it is equally affected by different metallic or other surfaces upon which the paint may happen to be applied. A surface of oak, unpainted, is a very long while in drying; glass, too, is slow in allowing oil or paint to solidify.

The paints employed by the painter should be, as a rule, lead paints, to which color has been imparted by the use of some of the metallic oxides. White-lead possesses a decided advantage over all other bases for paint, inasmuch as it virtually combines with the oil, so that a fine plaster covers the surface of the wood or other material painted; white zinc does not combine so well with the oil, remaining, as it were, mechanically suspended in it, and, consequently, washes away so soon as the coat of oil begins to vanish and be dried up. White lead, too, has been proved to go farthest in covering the greatest extent of surface, while white zinc holds the second place. White zinc, nevertheless, possesses one advantage—which is, that it does not tarnish or blacken when exposed to the action of sulphide of hydrogen.

Directions for Painting in White.—Having applied to the knots, with a brush, a preparation of lead-powder (red is most general) ground in white, and mixed with strong glue size, while quite warm, which should be heated in an iron vessel, stop with putty the indents of the nail heads and any cracks or blemishes which sometimes occur in the wood, generally at the knots. This being done, the next thing will be to apply the priming or first coat of paint, which should

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consist of white and red lead, mixed or ground with linseed oil, using as driers liquid driers, or litharge and a little burnt white vitriol, well ground in turpentine, thinned to the consistency of rather *thin* paint with boiled oil. It is a judicious practise to strain the paint before using, through a coarse canvas, in order to keep out any small pieces of the driers which may have escaped grinding, or any extraneous matter that may accidentally have found its way into the paint. It must be borne in mind that to effect good painting considerable time, as well as exertion, is requisite. The paint should be so well beaten into the wood before smoothing that the arm of the novice at such work will at first ache; but if the paint is simply laid on without this exertion, it will not properly adhere to the wood; and, while drying, will run in small patches, and appear like a greasy surface. Panels or large surfaces should be painted first, and when the paint has been well beaten in, the whole should be carefully smoothed down (quite straightly) with a flat or broad brush, using a small brush to smooth the beginnings and the endings, which must be in a cross direction, but afterwards blended in with a light touch, so done, as to leave the cross-grain of the painting scarcely perceptible, which, under such circumstances, will disappear in drying. It is impossible to state the exact time that should be allowed for painting to dry sufficiently to receive the next coat, as that depends on the state of the atmosphere, the quantity of driers employed, and the temperature of the air kept up in the apartment or room. Under any circumstances, however, the first coat ought to stand a few days before the application of the second. While speaking on this subject, it will be as well to observe that the second coat should stand a little longer than the first before application of the third, and so forth for any number of coats, excepting the one immediately preceding the flattening or finishing coat, which ought not to stand above two days, as much of the beauty and solidity of the work will depend on the latter drying into and blending with the former. The priming being quite hard and dry, it should be well dusted, and the surface rubbed smooth with glass-paper. This being done, you may proceed with the second coat. Having mixed the white lead in raw linseed oil, thin with equal quantities of oil and turpentine, but to a consistency considerably thicker than the priming, using as driers litharge or liquid driers, but only half as much as used for the priming. Be particular in straining, that no dirt or bits of the driers remain in the paint, as that will render the surface rough, and spoil the appearance and gloss of the work. If the work is intended for a third coat before the flattening, the color will be sufficiently good; but if not, the addition of a little lampblack or Prussian blue will much improve the appearance of the paint, as it will free it from the yellow cast of the oil. The third coat, if the work is intended for a flattening, will be precisely the same as the second, but adding the lampblack or Prussian blue. Too great care cannot be taken to prevent dust from settling upon the paint while wet, as this will not only spoil the color and appearance of the work, but render it rough and coarse. If the work is outdoors, calm weather, free from rain, should be selected; but if indoors, a sufficient current of air may be created for drying the paint and clearing the smell by leaving the blinds drawn down before an open window.

We now proceed to give directions for the flattening of finishing coat of paint. The white lead should be mixed to a stiff consistency with linseed oil, and rendered quite thin by the addition of spirits of turpentine, using no driers, as the turpentine will dry quite fast enough, and requires dexterity of the workman in laying on the paint to prevent it drying before the surface is nicely levelled. It is desirable, too, that the doors be kept closed for a short time to prevent the

uneven and too rapid action of such drying. The addition of a little lampblack or Prussian blue should not be omitted, as it greatly tends to increase the perfection of the color. Great care must be taken to ensure the lampblack or Prussian blue being exceedingly fine, as bits passing through the canvas strainer (although very small) melt and suffice to stain the paint with the pressure of the brush. If a slight gloss, which is preferable for upstairs work, is required, the paint should be mixed in a similar way, only using more linseed oil in the mixing of the white lead. Should it be required to repaint, the work should be well rubbed with glass-paper, and, if necessary, with fine pumice-stone, afterwards clearing it off with canvas. If, however, the work be dirty, it must be first scrubbed with soap and water, and when quite dry prepared as usual. In some cases, where bad oil paint has been used, it is necessary to scrape it with the painter's knife before adopting the usual process, but this never occurs excepting in common work. In the cases of blistered work, or where the surface of the old coats of paint is rough and uneven, the best means is to clean off the old paint, to effect which mechanical scraping is very generally resorted to, or the method of washing over the work with oil of turpentine, and burning off the old painted surface. This is a dangerous operation, and may be well replaced by a safe and much more easy plan, namely, spreading a thick paste of fresh slaked quick-lime, mixed with soda, over the whole surface of the work, which will displace all the pain and dirt, and when the work is washed the following day it will be left quite bare, and may be treated as fresh work.

The Selection of Colors.—In this you should be guided by the use for which an apartment is designed, and in like manner with regard to the decoration of articles of furniture, by the purposes of the apartment for which such articles of furniture are designed. Cheerfulness and brightness are the characteristics which should distinguish a drawing-room, and these may be best produced by the introduction of delicate tints of brilliant coloring and a considerable extent of gilding. The chief contrasts should be in the furniture, the brilliancy of which will derive additional effect from the walls being kept in due subordination, although taking part in general liveliness. The appearance of a library should be sombre and grave, the effect of which is greatly increased by its being situated upon a shady and quiet side of the house. No more coloring should be employed than necessary to lend a pleasing effect and to give the room an air of comfort. The decoration of a dining-room should be rich and substantial, and any contrasts introduced should not be remarkable, and no gilding should be employed except for the sake of relief. This style of decoration will be found best to correspond with the massive nature of the furniture. The decoration of bedrooms should wear the combined appearance of cleanliness, coolness, and cheerfulness. For halls and staircases the style of decoration should be simple, and wear a cool aspect. The object desired should be an appearance of height and good architectural effect which is produced by the light and shadow. At the same time sufficient coloring should be employed to give a more covered appearance than the exterior of the house. For breakfast-rooms and parlors a medium style between that of the drawing-room and dining-room should be adopted, in accordance with the purpose, and guided by taste.

The Painting of Walls, Plaster and Stucco.—It is impossible to say too much in favor of the painting of walls; and much of the neuralgic and rheumatic pains now so prevalent is attributable to the fashion of papering the walls of houses. It is well known that the ceilings and many of the exterior, as well as all the interior, walls of the dwelling-houses of this country are finished in plaster, and one of the chief



PEN DRAWING, BY E. HEERMANN

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properties of this composition is its power of absorbing moisture, consequently the walls continually absorb an amount of moisture from the damp with which the air is generally charged; thus arises what are known as unaired rooms, and to air them requires more time than is generally counted for. Instead of decorating the walls with paste and paper, the first object in painting a house should be to render the interior walls impervious to the absorption of moisture from the atmos-

phere, and more especially in the case of bedrooms, where the evaporation of impure liquids not only aids in adding to the dampness of the walls, but renders them impure and unwholesome. With regard to the workmanship of the painting of walls, it is certain that no painting can be done with any effect until not only the surface is dry, but likewise the erection has been made sufficient time to admit of the mass having arrived at a good degree of dryness, for whoever will consider the expansive nature of water, as well in a condition of evaporation as of congelation, can soon answer the question, that when it meets with any impediment preventing its escape it forthwith opposes it. In the present instance, the evaporation would consist of acrid lime water, which would not only force off the paint itself, but would carry with it layers of plaster wherever its force found a centre. In the case of plaster or stucco upon wood-work, the time required for drying is far less than is requisite for a groundwork of bricks. Before proceeding with directions for painting, it is necessary to call the attention of our readers to the qualities of white lead, more particularly than before we had occasion. It is well known that white lead is the material of most importance in paint, as it is the chief ingredient, and forms above four-fifths of the composition. Upon the quality of this article depends the durability of the paint. The painting of plaster, stonework, or stucco is executed in the same manner as the painting of wood, using, however, oil without turpentine. The oil to be used is linseed or nut oil, boiled with driers. Should you suspect any portion of the work to be damp, it is a good plan to rub it over with a solution of glue and red lead while hot. In applying the paint, do not lay it on too thickly, or the surface will be rough and uneven. The amount required may be easily known, as the work will continue to absorb the paint until it has had sufficient. It is impossible to say how many coats plaster or stonework may require, but a good criterion is to be guided by the absorption of the paint, as when the work ceases to absorb it may be considered to have been sufficiently painted. So long as the work continues to absorb, dull spots and patches are sure to appear. When possible, it is best to let two or three days elapse between each coating, excepting the last. For exterior work, some light color is often preferred to pure white; to form a pretty cream color add chrome yellow and a little Venetian red; for a deeper color add a little burnt terra de Sienna, and for drab add raw umber, with a little Venetian red. Pea-green is a favorite color for inside work, to make which take four parts of white-lead, one of mineral green, one of blue verditer, one of precipitate of copper, using as driers equal proportions of sugar of lead

and burnt white vitriol. Grind them in linseed oil, and dilute to the proper substance with spirits of turpentine for the purpose of flattening, using the same ingredients, mixing with equal quantities of oil and turpentine, for the two coats preceding the flattening, the former being successively a trifle the deepest in color; and in all cases it should be borne in mind that the last coat of paint before the flattening should be barely dry when the flattening is applied, the reason for which we have before explained.

THE COVERING OF WALLS AND FLOORS

IN selecting a few special features of the interior decorations of a house, with the view of illustrating the application of the principles we have laid down, we cannot choose, in the first place, a more important subject than that of wall papers.

The wall paper, except in rooms which are overcrowded with furniture, generally constitutes the largest portion of the interior decoration of a house, since it extends over the largest surface; and although it is never, in any tastefully-furnished room, the principal feature, it is certainly one of the most important parts of the enrichment, and will invariably be the means of enhancing the appearance of the whole apartment, or of completely destroying the harmony of the general effect.

The wall paper should bear the same relation to the furniture and persons in the room as the background of a picture bears to the figures and principal objects represented. Unimportant as the background to a picture may appear, it is by no means the least important part, or the easiest to manage, but often occasions the artist much trouble and anxiety before he is able to produce a satisfactory result. And it is neither an unimportant nor a simple matter to choose a wall paper which shall be exactly suitable as a background to the contents of an apartment.

We have known artists who obtained their backgrounds by mixing together all the colors on their palette which they had used in the figures and objects forming the subject of the picture. Such a combination, they contended, produced the most suitable background, giving the greatest value to the principal parts, and harmonizing most completely with their colors. This may perhaps be a crotchet of the artist's, but it undoubtedly contains some truth, and is highly suggestive to the decorator. It recognizes the principle we have already laid down, viz., that the wall paper should be chiefly of secondary, tertiary, and gray colors; and that the primaries, if introduced pure at all, should be confined to spots or small spaces.

There is no objection to introducing the primaries, so long as they are used sparingly; indeed, by this means, the effect will generally be improved, just as the artist's background, formed in the manner described, will not have so pleasing an effect if the colors be equally mixed, and it be painted of one unbroken gray, as it will if the colors be "broken," and put on in an irregular manner—the tone of the mass being gray, while here and there a few touches of brighter colors appear.

When primary colors are introduced largely in the furniture of a room, a very rich and pleasing effect is produced by using the primaries in combination in *small masses* in the wall paper, or in the carpet, or even in both. Wall papers of a small design, and colored with blue, red, and gold, so arranged as to mingle at a little distance, and have the effect of a "neutralized bloom," serve as admirable backgrounds where, in the furniture, bright draperies and richly-colored objects occur. In carpets and rugs a similar effect is sometimes produced by a motley of colors—red and blue, or all the primaries, being woven together in small masses, producing a very pleasing appearance.

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In such combinations, however, great caution must be exercised, lest one color be unduly prominent. It may be well to bear in mind, when the primaries are thus used in juxtaposition, that they are not equally powerful, but that their relative forces are represented by the figures 3, 5 and 8. Yellow being the most powerful, should bear the proportion of 3 to 5 of red, which is the next, and to 8 of blue, which is the least forcible. If these proportions are departed from, the predominance of a color should be regulated by the colors of the objects which are to come before them and be relieved by them.

In order, then, that the wall paper may be subordinate and retiring, all *strong contrasts* must be avoided, whether of *color* or of *form*. Sometimes, when there is no violent contrast of color, the forms are so distributed as to catch the eye at once, and stand out in marked relief. This is frequently owing to the isolation of detail, and more especially to the contrast of *light and dark*. Sometimes we find one form—the unit of the design—repeated over the surface at regular distances. There is no objection to this method, so long as there is not too great a difference between the tone of the unit and that of the ground. But too often it happens that the wall looks as if it had been stuck all over with dark patches, and, no matter what may be in front of the wall paper, these patches persist in catching the eye first.

Sometimes *stripes* instead of spots are repeated, and with an equally, or even more, disagreeable effect than that of "spottiness," arising from the marked contrast of the stripes with the ground. This contrast is occasionally so striking as to have the effect (when the stripes are upright) of enclosing the room with posts, or (when crossed) with lattice-work.

All such marked contrasts are to be carefully avoided, especially in a bedroom, where, in case of sickness, such papers being constantly before the eye, are exceedingly annoying and distracting.

These disagreeable effects are easily avoided by choosing a paper in which the ornament is blended with the background by its similarity of tone—that is, by its being but little lighter or darker than the general tone, or just sufficiently higher to "tell out"—from the ground. It will not matter if the most rigid geometric forms constitute the basis of the design, for so long as the delicate contrast of tone is preserved the effect will be agreeable.

Having considered the wall paper with regard to its suitability as a background to the principal features of the room, we have also to consider its adaptation to the special purpose to which it is to be applied. And here we remark *two general principles* which should be observed in the design of all wall paperings. First, that the surface of the wall being upright, *the ornament should be designed for an upright position*. If it consists of a repeated symmetrical unit; such unit should be bi-symmetrical—that is, have its right and left halves corresponding; or, if the arrangement be irregular (as in some paper-hangings in which vegetable forms are treated as if trained against an upright surface), there should still be a decided adaptation in the design to its upright position. Secondly, *the ornament should be adapted for the enrichment of the flat surface of a wall*; therefore, light and shadow, and everything which conveys the impression of relief, or interferes in any way with this flatness, should be avoided. We will not go so far as to say that therefore floral and animal forms, and objects of still-life, may not be represented; but we do say that if such representations be introduced, they should be treated in a manner suitable to the flatness of the wall surface.

Having considered the decoration of the walls, we have, in the next place, to speak of floor enrichments, in order to complete the background of our room, before we turn our attention to the articles of furni-

ture, to which the wall paper and carpet are to be subservient.

It must ever be borne in mind that no part of the furniture of a room should be determined upon without reference to the whole scheme of decoration. Whatever, therefore, is decided upon as the first feature must be accepted as the key-note with which all the remaining features must be arranged in perfect harmony. The wall paper is a part of the decoration which is generally found to be already provided when a tenant takes possession of a house; and as landlords' tastes in art matters are by no means to be implicitly relied upon, it is not improbable that this gratuitous decorative feature will be one which it would be unwise to regard as the key-note, and set our furniture to it accordingly. By far the wiser plan, therefore, if the paper be of an unsatisfactory design, either in color, light and dark, or form, is to have it immediately replaced with one which is, in every respect, agreeable, and based on the sound principles already explained. Should such tenant be already possessed of the articles of furniture for the room, the color and character of these should be kept in view, and the choice of the wall paper entirely regulated thereby; while, on the other hand, if the wall paper be first decided upon, everything subsequently added should have reference to it.

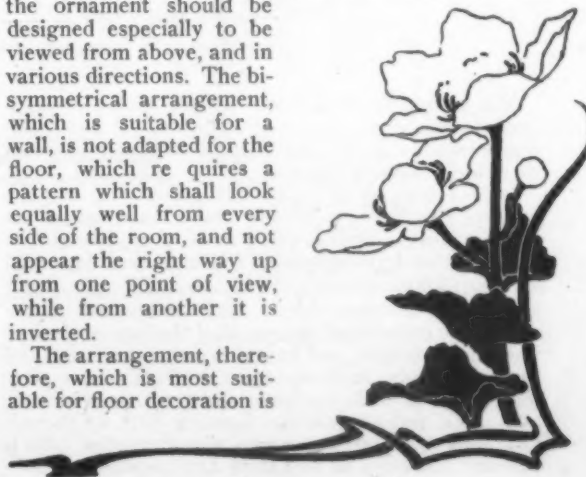
The importance of thus adapting the colors which occur in the furniture to the general color of the wall paper and of the carpet, or of adapting the wall paper and carpet to the color of the furniture, cannot be too strongly insisted upon.

The general remarks we have previously made respecting the harmonious relations of color, are applicable alike to wall papers, carpets, and hearth-rugs; and, for the most part, what has been said respecting the treatment of the former is true also of the latter.

There are, however, a few special observations which it is necessary to make in reference to floor decorations generally. According to the rule laid down in our first article, we have to adapt our ornament to the position which it is to occupy, and the purpose which it is to serve; therefore, the design of a carpet should, in the first place, be quite suitable for being placed in a horizontal position; and, in the second place, perfectly adapted to be trodden upon, and for furniture to stand upon it. Obvious as this appears, it is strange that these essential qualities are so often found to have been entirely disregarded in the design of carpets and hearth-rugs and other floor enrichments.

The carpet being intended to be placed on the floor, where we have to look down upon it, and not view it laterally as we do a wall-paper, it is necessary that the ornament should be designed especially to be viewed from above, and in various directions. The bi-symmetrical arrangement, which is suitable for a wall, is not adapted for the floor, which requires a pattern which shall look equally well from every side of the room, and not appear the right way up from one point of view, while from another it is inverted.

The arrangement, therefore, which is most suitable for floor decoration is



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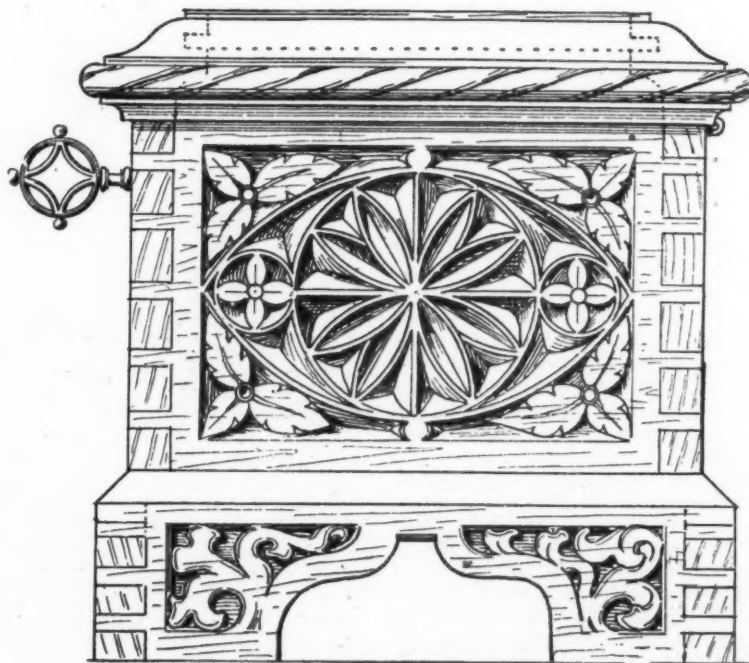
the *radiating*, in which the forms spring from a common centre, star-like.

This principle seems to be in accordance with the natural law observable in the conformation of plants, which rest upon the ground, or raise their heads but little above it. These are generally found to have their parts disposed in a radiate manner, thereby presenting a more beautiful appearance as viewed from above. If border ornaments be introduced in the design of a carpet, which are intended to be against the walls of the room, the bi-symmetrical arrangement is, in such a position, not objectionable, because then it comes under the same condition as the wall-paper. But if bands of ornament occur nearer the centre of the room, they should be designed so as to look the same both ways or, at least, to look right both ways, and not appear to have a right way and a wrong way.

Being intended to be trodden upon, all designs for floor decorations should invariably be perfectly flat in treatment. By this rule we must condemn a very large number of the designs, both for carpets, rugs, floor-cloths, tile pavements, and the like, in which the ingenuity of the designer seems to have been exercised in devising every variety of means of disturbing the flatness which it should have been his aim to preserve.

fortunately, not nearly so prevalent as they were some few years ago, although they are still by no means uncommon. Indeed, even in the most noted establishments, where the best designs and manufactures are to be found, specimens of bad taste, so far as design is concerned, are also to be found, simply because there is still a demand for bad taste as well as good.

We often find that, in one material, the ornamental forms are treated in a manner suitable only to some other material. Thus the moldings, strapwork, cartouches, shells, and other architectural relief ornaments, are often laboriously imitated, with all their light and shadow, in carpets; while, in truth, the more perfect the imitation, the more unsuitable it becomes for floor decoration. The treatment is such as would be much more suitable for carved wood work than for floor decoration. Another error, which is sometimes observable in the design of carpets, and, indeed, of all surface decoration, is the absence of an uniform scale by which the relative sizes of the forms introduced are regulated. It is very inconsistent, and shows want of taste, to introduce forms which have known relative sizes on two different scales, by which some appear of huge dimensions, and others unnaturally diminutive.



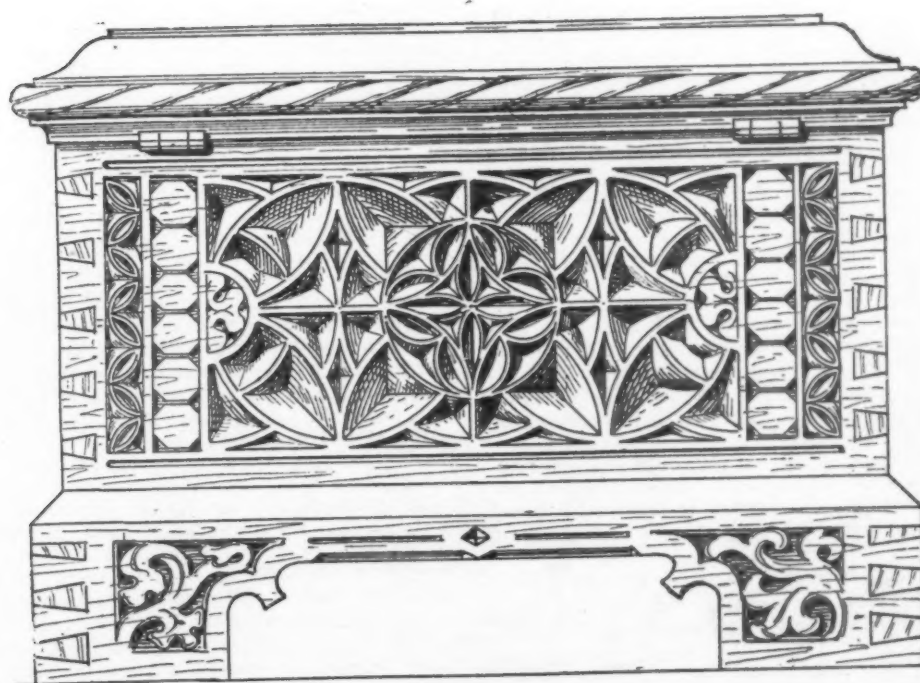
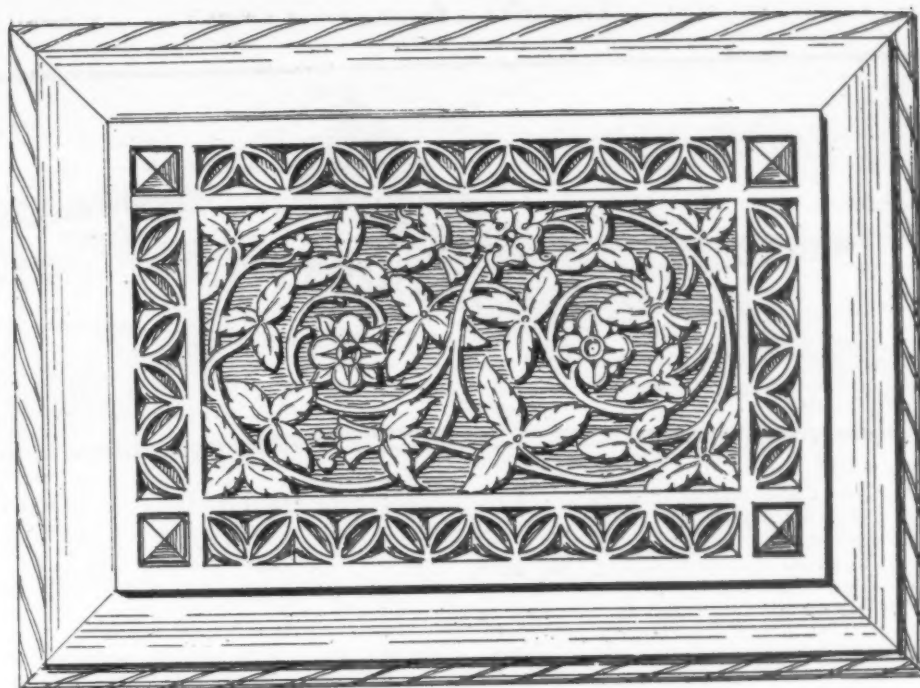
JEWEL CASKET DECORATED WITH NOTCH CARVING AND PYROGRAPHY

We sometimes find floral designs with foreshortened flowers and leaves, and with the light and shade represented, without any attempt whatever to adapt them for ornamental purposes.

Indeed here, as in many wall-paper patterns, the attempt has been to *imitate*, rather than adapt the forms. This we pointed out to be a mistake in the treatment of wall-paperings and it is even less pardonable in floor decorations, because still more inconsistent. Sometimes objects, such as musical instruments, are introduced, forgetful of the impropriety of walking on fiddles, and harps, and trumpets, and the like. Or again, landscapes are depicted under your feet, and you walk on birds and trees, and houses, and lakes, and see the sky beneath you, as though you were looking down into the antipodes. Such flagrant instances of bad taste and impropriety are,

This false treatment is by no means uncommon in floor-cloth patterns and designs for tile pavements. The light and shade is so arranged as to cause the forms to appear in perspective; and the pattern seems to be constructed of bands, or pieces of wood placed with their edges upwards. The effect of all such patterns is to produce a feeling of insecurity to all who walk upon them.

We now come to furniture. The first thing to be considered in the selection of objects of furniture is their suitability, both as regards size and shape, and these should be regulated by their intended position and use. Fantastic shapes should be studiously avoided; and as simplicity rarely offends, it is far better, as a rule, to select forms which are simple and unassuming. In determining the size, too, it is better to choose furniture which is a little small than such



JEWEL CASKET DECORATED WITH NOTCH CARVING AND PYROGRAPHY

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as appears large and cumbrous. A room never looks well when the objects of furniture look disproportionately large. It is best to avoid excess; and it is a better fault not to go far enough than to go too far, for where the furniture is too large for the room, or too elaborately shaped or decorated or disproportioned to the position and means of the owner, it always has an appearance of vulgarity, which is easily avoided by keeping on the side of simplicity and unpretentiousness.

Some seem to think that you cannot have too much of a good thing, and that the more ornament you can introduce the better. This, however, is a great mistake, for such excess of elaboration marks the degeneracy of most styles of ornament, while in the best periods of art simplicity has generally been one of the leading principles. This leads us to another important consideration: viz., the method of ornamenting furniture. So far as possible, it is best to let the ornament arise out of the construction and not to appear as if stuck upon the surface without any other connection with the object; but it too often happens that the piece of furniture is regarded only as offering a surface which must be covered with decorations; and ornaments as large in size and quantity as possible are merely spread over it, without any adaptation or thought about suitability.

Wherever it is possible, the supports or other parts of the construction should be made ornamental features, by being arranged in graceful lines, or carved into elegant shapes, in which the supports and leading lines are in themselves ornamental, and do not depend for their beauty on the enrichment carved upon them. An additional beauty, however, is imparted by the tasteful enrichment of the constructed forms; but it is better that this should be secondary, the graceful shapes of the members being the first consideration, and then their enrichment with carving, inlaying, or painting.

Again, we must be careful that ornamental forms in relief—such as carved work—do not project so much as to be liable to injure the dresses of those who pass near them.

The noted collection of brasses belonging to A. W. Drake, of this city, is on view at the National Arts Club, with the same gentleman's collection of artistic bird cages.

Paris is not behind other cities with tottering monuments. Not the most ancient buildings, however, are tumbling down, but the most modern. A few days ago a block of stone more than a metre long was dashed into the road from a cornice above the principal entrance of the Grand Palais in the Champs Elysées built for the exposition of 1900. The building is now being examined by architects.

NEWS OF THE ART SCHOOLS

THE Eric Pape School of Art closed its fourth season with an exhibition of the work of its students, in June, 1902.

The best works of the year had been selected, numbering sixteen hundred oil-paintings and drawings, illustrations in wash, pen, and other mediums, water-colors, decorative designs, posters, book-covers, composition sketches and completed compositions executed with models, plant and flower studies, still-life paintings, and original works executed in wood and leather.

The exhibition remained open to the public several days, and was visited by a large number of people.

The fifth year begins September 29, 1902, when the school will again occupy the spacious studios which were constructed especially for its use.

Mr. Eric Pape, head instructor and director of this school, studied in Paris under the French masters, Boulanger, Lefebvre, Benjamin Constant, Doucet, Blanc, and Delance, and, while at the Ecole des Beaux Arts, under Gérôme, Delaunay, and Jean Paul Laurens.

Since 1890 Mr. Pape has exhibited twenty-two pictures in the Paris Salon Champ de Mars. He exhibited at the Exposition du Caire, Egypt, 1891; World's Columbian Exhibition, 1893; Midwinter California Exposition, 1894; Atlanta Exposition 1896; International Kunst Ausstellung, Munich, 1897; Paris Exposition Universelle, 1900, and one hundred and twenty pictures at the Omaha Exposition, 1899. In 1900 he exhibited one hundred pictures at the Detroit Museum of Art, the Cincinnati Museum of Art, and the St. Louis Museum of Art. He exhibited ninety-seven pictures by invitation at the Palace of Archaeology, Pan-American Exposition, 1901, and has exhibited at numerous other exhibitions in the United States. He has been awarded five medals. His illustrations and decorations for books, magazines, and weeklies are widely known. He has traveled extensively in Europe and the Orient, having spent two years in Egypt, and has visited the remote and artistic sections of the United States and Mexico.

Mrs. Eric Pape (née Alice Monroe), daughter of the late Prof. Lewis B. Monroe, dean of the Boston University School of Oratory, studied in Paris under Bouguereau, Robert-Fleury, and Lazar, spending seven years in the French capital.

It is the intention of the director to carry out the great but simple principles of the art academies of Paris. The student will be led as much as possible in the direction of his individual tastes, with a foundation of good drawing and painting gained from the study of the living model.

There are no examinations for admittance to any



DECORATION FOR A STOOL TOP IN EMBOSSED LEATHER OR PYROGRAPHY



WHEAT FRAME FOR WOOD CARVING OR PY



CARVING OR PYROGRAPHY, WITH PANEL IN PYROGRAPHY

The Art Amateur

of the classes. Students begin at once to draw from the nude and draped model. This system, common in the academies of Paris, has been adopted with great success by this school. Advanced students will be instructed in grouping and composing on canvas. To this end, the costume model will pose frequently with suitable accessories, and two models will pose together from time to time.

Students of the school may obtain free entrance cards to the Museum of Fine Arts, and may work in the Art Rooms of the Boston Public Library, both of which are near the school. The Peabody and Agassiz Museums of Harvard University in Cambridge, with their collections of Indian and other relics, and the Old State House, with its fine collection of Revolutionary relics, are easily accessible.

The Farragut Building, in which the school is situated, is one block from the park. It was completed in 1898. The heating, ventilating, and elevator service of the building are excellent.

* * *

THE Pennsylvania Museum and School of Industrial Art, of which Prof. L. W. Miller is the head, commences its twenty-sixth school year this month. It is gratifying to note that the school has been attended during the past year by 929 pupils, 600 of whom were men, and 329 women.

Miss Margarette Lippincott, instructor in water-color painting, who was absent during the preceding year, resumed her connection with the school in October last, and Mr. Albert Behm has been appointed instructor in chemistry; with these exceptions no changes have been made in the teaching staff.

Among the improvements made in the building and grounds, one which deserves special mention is the improvement of the garden in the Central Court, which has been made very attractive through the generosity of Miss Helen Taylor, a pupil of the school, at whose expense the work has been done, as a memorial to Miss Frances L. Farrand, the well-beloved instructor whose death was noted in the principal's last report.

The development under Dr. Matthews' very efficient direction of the Department of Chemistry and Dyeing renders imperative the necessity of more adequate accommodations, and it is to be trusted that a suitable building for this purpose can be erected in season to be available for the next school year.

* * *

THE Art Academy of Cincinnati, Ohio, under the directorship of Prof. G. H. Gest, has just entered on its thirty-fifth season. The school term is from the end of September till the 24th of May. The instructors in the drawing, painting, and composition classes are Frank Duveneck, V. Nowthry, Thomas S. Noble, J. N. Sharp, and L. H. Meakin. W. H. Try conducts the wood carving class, and Anne Riis the class for design and china painting.

* * *

MR MARSHALL FRY returns to New York in October, after having had a most successful summer season at Alfred, New York. Mr. Fry spent the month of September with Mr. William Chase at Shinnecock Hills, and he brings back with him some interesting landscape studies in oil.

* * *

THE School of the Museum of Fine Arts, Boston, Mass., opens its twenty-seventh season with a splendid corps of instructors. In the drawing and painting classes are E. C. Tarbell, F. W. Benson, and Philip Hale. The modeling class is in charge of B. L. Pratt. A. H. Cross has charge of the class for perspective; E. W. Emerson for anatomy, and Mrs.

Wm. Stone for decorative design. There are several scholarships given and money prizes awarded in each department. For circulars and terms address the manager, Miss Emily Danforth Norcross.

* * *

IN the show rooms of the Osgood Art School, 12 East Seventeenth street, are to be seen a wealth of beautiful pieces of ceramic decoration, a few of which we briefly describe. A cider set composed of a tray, pitcher, and three tumblers decorated in fruits of different kinds and painted in the rich mellow colors of the browns and greens; the colors were blended beautifully, giving a richness of effect very difficult to describe. A sardine set consisting of tray and box, decorated in seaweeds and shells, and the top of the box with a marine view representing a fishing fleet, the sides carried out to harmonize with the cover. Something entirely new in the way of decoration is a sandwich plate of the square pattern, with fascinating little chicks looking marvelously life-like. The lover of the Welsh rarebit will be especially pleased with the Welsh rarebit set showing a bunny in the centre of the plate surrounded with salad leaves and industriously engaged in munching a leaf. The rabbit is admirably painted and looks "the real thing," full of life and vitality. "The Birth and Triumph of Cupid" is a series of twelve plates representing the vicissitudes of Cupid from his birth until his final triumph. The set is exceedingly well done; particularly effective is the plate showing the Vigil of Cupid, the poor little fellow looking so dejected and woe-begone. Miss Osgood has discovered that her painting and tinting oil cannot be excelled as a medium for paste and enamels. The Osgood standard pink is always a reliable color; repeated firings do not make it turn purple. Some exquisitely decorated pieces are to be seen painted with the new violet color, which when first fired gives the exact tone of the wood violet. A new color brought out by Miss Osgood this season is a mulberry red toning from a crimson brown to a light violet, and is used especially for scrolls and decorative designs.

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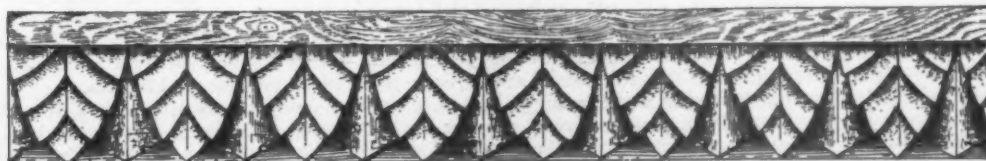
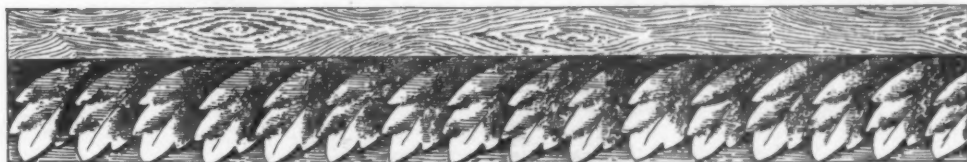
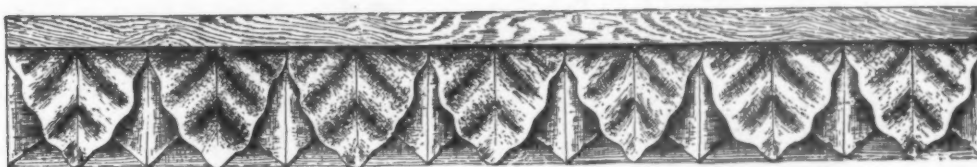
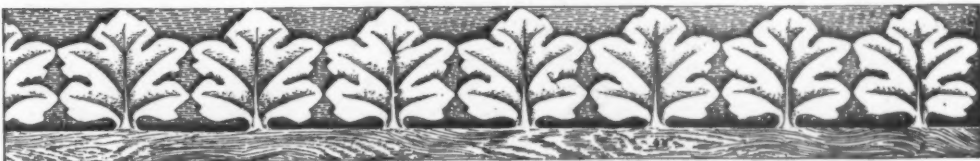
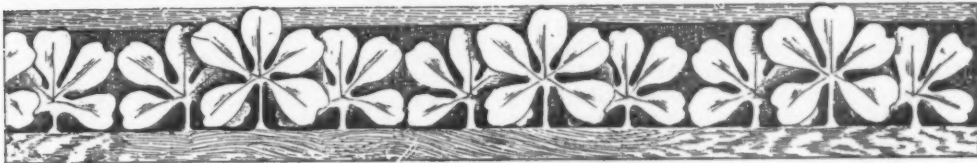
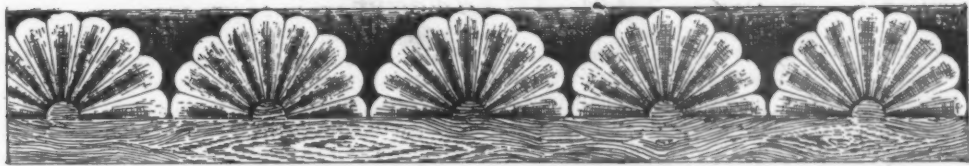
BLOOMING.

The surface of a picture sometimes has a clouded or bluish appearance termed "bloom." This is frequently due to the use of cheap varnishes, or is the result of applying varnish too soon after a picture is painted.

Do not add linseed oil to varnish to prevent blooming, for if such varnish be applied to a picture which has never been varnished, the glazing, when the picture is cleaned, will all come off with the varnish. When the bloom begins to appear after varnishing, sponge the picture with cold water, wipe it dry with a silk handkerchief and polish by gently rubbing it with a second one. Repeat this at intervals of about a week, so long as there is a tendency to blooming. Afterward, to preserve the brilliant polish of the varnish, the picture should be rubbed gently with an old silk handkerchief and breathed upon where dull places occur, and then rubbed.

* * *

C. P. P.—D  calcomanie is a simple process of ornamenting the outsides of vases, plates, door-handles, door-plates, etc., in imitation of the finest painted china; also for transparencies on glass, equal to the stained glass used in churches, hall, and staircase windows, back parlor and library windows, lamp-shades, etc. The methods consist in transferring colored designs, or prints, from paper on to the article to be ornamented, in such a manner that they remain so perfectly fixed and permanent that the application of water does not remove them; and white Parian vases,



BORDERS FOR PYROGRAPHY OR WOODCARVING

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plates, toilette-bottles, match-boxes, etc., ornamented by the art of *décalcomanie*, possess all the effect and almost the permanency of the most valuable painted china. It is also adapted for white wood card-cases, screens, blotting-books, glove and knitting-boxes, silks, satins, paper and vardboard goods, and nearly every fancy article.

Articles Necessary for *Décalcomanie*.—*Décalcomanie* fixing liquid, for fixing on the designs, 1s. the bottle; *décalcomanie* varnish, for varnishing the finished articles, 1s. the bottle; benzoin, for cleaning brushes, etc., 6d. the bottle; small sponge; camel-hair brushes, a variety of sizes; ivory folders, for rubbing down designs; Parian vases, toilette-bottles, candle-

utes to set; then place it, varnished side upwards, on the article to be ornamented, and, with an ivory folder, rub it well down, in order that the design may adhere firmly to the article, being careful at the same time that the paper does not shift. When sufficiently rubbed down, damp the paper with a wet sponge until the design partially appears through the paper, which must then be thoroughly wetted, particularly at the edges, for about half a minute, by the use of a camel-hair brush and water. Then remove the design, by lifting up one corner of the paper, and quickly drawing it off, when the drawing, either colored or printed, will remain on the article, the paper coming away entirely. The vase, etc., should now be allowed to



CHRYSANTHEMUM DECORATION FOR A BOX COVER IN PYROGRAPHY

sticks, match-boxes, white wood screens, card-boxes, card-cases, work-boxes, chess-tables, glove-boxes, etc.

Directions for Ornamenting by the Process of *Décalcomanie*.—Cover the whole of the colored or printed part of the design with the fixing liquid, using a small camel-hair brush. Should the design have a colored background, its entire surface may be brushed over; but if, for instance, it is a group of flowers, the colored parts alone must be varnished, and care should be taken to leave the white ground untouched. When the design is entirely painted over with the fixing liquid, let it stand for about five min-

utes for three or four hours, that the design may become quite dry, when it may be varnished over with the varnish. Should any mistake occur, or the design get shifted, it can be cleaned off by a careful use of rectified spirits of turpentine or benzoin.

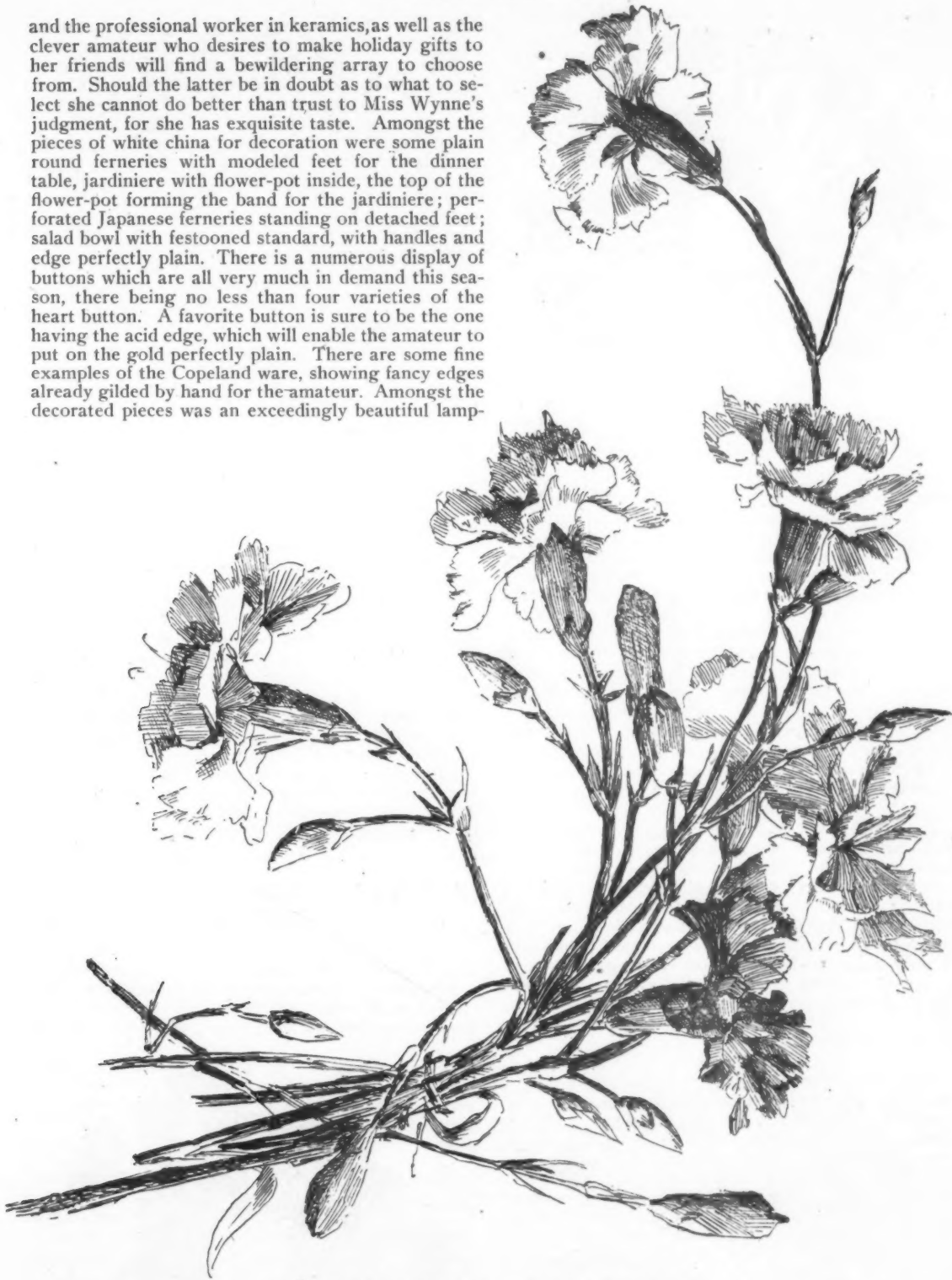
Before putting away the brushes, they should be washed in turpentine or benzoin, otherwise they will dry quite hard. The articles necessary for *décalcomanie* may be obtained at most art material dealers.

* * *

At the well known art store of Miss M. T. Wynne, 11 East Twentieth street, are to be found some charming new designs in white china for decoration,

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and the professional worker in ceramics, as well as the clever amateur who desires to make holiday gifts to her friends will find a bewildering array to choose from. Should the latter be in doubt as to what to select she cannot do better than trust to Miss Wynne's judgment, for she has exquisite taste. Amongst the pieces of white china for decoration were some plain round ferneries with modeled feet for the dinner table, jardiniere with flower-pot inside, the top of the flower-pot forming the band for the jardiniere; perforated Japanese ferneries standing on detached feet; salad bowl with festooned standard, with handles and edge perfectly plain. There is a numerous display of buttons which are all very much in demand this season, there being no less than four varieties of the heart button. A favorite button is sure to be the one having the acid edge, which will enable the amateur to put on the gold perfectly plain. There are some fine examples of the Copeland ware, showing fancy edges already gilded by hand for the amateur. Amongst the decorated pieces was an exceedingly beautiful lamp-

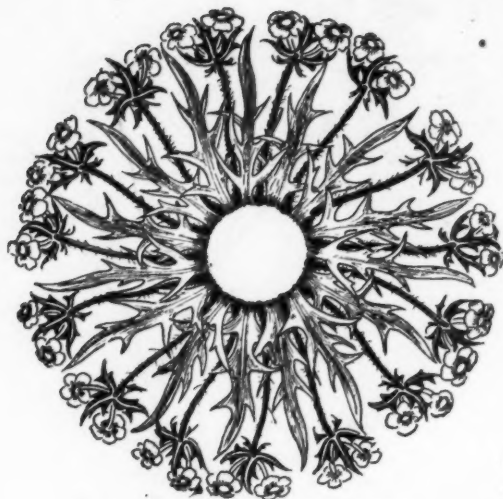


STUDY OF CARNATIONS FOR CHINA PAINTING

shade in shaded browns with figures, a monochrome, a glass globe with peonies painted from nature, the flowers and leaves being most artistically treated, and making a harmonious whole. We must not forget to mention a new design of Bealek ware. This is a bon-bon dish with fluted edges. Some uncommonly fascinating steins were of plain white china, with flat tops also of china, and finished off with silver mountings.

MESSRS. WEBER & Co., of 1125 Chestnut street, Philadelphia, have now ready their 212th volume, illustrated price list of pyrographic apparatus, tools, and materials. Among the tools and apparatus there are many improvements, and quite a considerable reduction in price. For the beginner in this fascinating art they have a pyrographic outfit consisting of the following: Benzine bottle with stopper, platinum

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DECORATIONS FOR BONBONNIERES

point burner, cork handle, with two feet of best rubber tubing, together with a rubber bulb bellows covered with silk thread; these tools are packed in a basswood box, seven and three-quarter inches by four and five-eighths inches, by four inches; this box is well made and suitable for decorating. The price of this first-class kit is only \$3. Their assortment of woodenware has been greatly added to with new and tasteful designs, their panels and photo frames are all made of three-ply veneer, thus preventing the wood from warping. The stock of ready-made leather goods has been greatly added to, with new and artistic designs. The leather is especially prepared for pyrographic work. They have issued a little book on pyrography at the modest price of fifty cents, which will be found thoroughly efficient and up-to-date.

* * *

Miss A. H. OSGOOD is preparing to get out her seventeenth edition of "How to Apply Matt Bronze, Lacroix, Dresden Colors, and Gold to China." This enormously successful book, of which sixteen thousand have already been sold, is to be brought thoroughly up to date and new designs and fresh chapters are to be added. Amongst the important features in the new and revised edition to call for special notice—a new method of painting and dusting roses, and minute directions for enlarging a design to any required size. The author will have her new edition ready by the first of the new year.

* * *

THE Taber Prang Art Co., of Springfield, Mass., have just issued their new illustrated catalogue of photogravures, platino prints, artotypes, carbons, etchings, oil and water-color facsimiles, photographic reproductions on platinum, and other art works. There are over six thousand examples, and many might be used as models by the pyrographic worker, the china painter, the oil and water colorist, and for the wall decoration of the home.

* * *

CAUSES OF PAINT CRACKING.

There are many reasons why paint cracks. Hanging a picture too near a stove or over a register will ruin it, and if the light of a lamp or gas is so near that the hot air strikes the picture, the paint will crack and sometimes the picture will be blistered and spoiled. I once had a valuable picture ruined by hanging too near a register. Although the picture had been painted five years, it could not stand the heat, and was found to be full of small cracks.

Too much oil in paints is apt to cause cracking

when the oil dries out. Make a practise of never using oil unless it be necessary to soften the paints.

Some colors are poor and always liable to crack, such as transparent colors that are not permanent. Olive lake, Italian pink, madder lake, and Antwerp blue come under this head.

Again, paint will crack if the second coat is applied before the first is dry. I once had an experience I am not likely to forget: after having blocked in some golden-rod on an ebonized plaque, I did not wait for it to dry properly before I put on the second coat. Before three months had passed the golden-rod cracked and then peeled off.

colors yellow.

Once a year at least, pictures should be wiped with water and then oiled; this preserves the paint and freshens the colors.

After a picture is varnished it should not be oiled, but should be wiped off with water to remove dust. If the picture gets dull, another coat of varnish may be needed.

The time required for an oil painting to dry depends largely on the medium used; also on the colors, for some colors—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. If you use "siccative," the colors will dry more quickly than if linseed oil is the medium. If your picture feels sticky when you touch it lightly with your finger, it is not in the right state to be varnished.

For a lightly laid in picture, twenty-four hours is a fair time to allow for drying; for a very heavily impasted one, at least four days, and if possible a week. This is with the understanding that no dryers are used in the painting. No raw picture should be varnished. When the picture is a year old it may be permanently varnished; if you can make up your mind to wait two years to give it its dress suit it will be all the better for the picture.

After using varnish in a brush, first clean the brush in alcohol to cut the varnish, and then rinse it in soap and water. Always put varnishes or oils in a cool place, for they will thicken when exposed to light or heat.

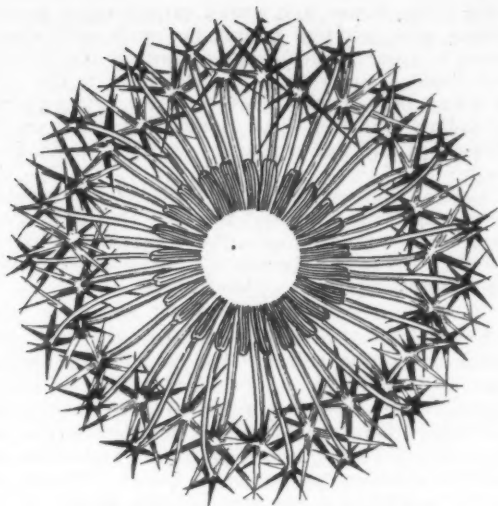
A SIMPLE PALETTE FOR THE CHINA PAINTER

A SIMPLE palette, composed of a few well-chosen colors, mixed in such a manner as to be always ready for use, is an inducement for all who enjoy a dainty, fascinating work (if only as a pastime) to take up



DECORATIONS FOR BONBONNIERES

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china painting. That mineral colors cannot be mixed is absurd nonsense, and the medley of colors with which the large majority of china decorators burden themselves is uncalled for and unnecessary. Five colors in powder form, three good brushes, a china box with the sunken wells, a bottle of spirits of turpentine, a couple of ounces of balsam of copaiba, a bottle of English grounding oil, an ounce of clove oil, a soft piece of silk for padding grounds, some cotton, a palette knife, and a bottle of special soft flux will complete an outfit.

First prepare your medium. Into the copaiba put a teaspoonful of grounding oil, half a teaspoonful of the clove oil, and mix thoroughly. This medium can be used freely. It will not collect dust, and it dries soft, so that the dry colors can be dusted over it, thus saving at least one firing.

The first color on my list is Albert yellow, the most useful and beautiful yellow that I know of. It can be used as delicately as you like in flesh tones, with a touch of Pompadour, and gives almost a cream color. Alone it is a brilliant yellow that fires about the strength in which it is used. Combined with carnation it gives a rich orange. It is the foundation of all greens. A touch of Meissen green to Albert yellow makes moss green; more green gives grass green; black, Russian green; Albert yellow gives dark green; a touch of yellow brown, added to this latter combination makes a brown green.

The next color on my list is yellow brown, a color found in all foliage and most fruits. It is the foundation of all browns. Mixed with black and a little red, you get a dark brown; mixed with Russian green, a brown green; mixed with ruby, a pink brown.

The third color, carnation, is a bright red, used in all small fruits and all bright red flowers, mixed with the browns; but is best used over yellow.

The fourth color, Pompadour, is a rich red, from which in its pure state all shades of salmon pink can be made. Used thinly, the most delicate shades are produced, while deeper shades are made by using it heavier. This color should be used in the first painting of pink roses, and requires a soft fire. Fired hard it is an ugly gray red. Violet of iron, a dark blood red (used in Tokay grapes), is made with Pompadour, dark blue, black, and ruby.

Ruby, the fifth color, used alone is a perfect "Jack" rose color. It can be mixed with Pompadour. Mixed with dark blue it gives all shades of delicate lavender, for use in violets and all purple flowers. Mixed with

blue and black, it is a rich, blue purple such as grapes require. Mixed with Russian green, it gives a gray blue, known as Copenhagen, which is useful in the gray tones in the under side of foliage. It mixes with all greens.

Rose, the sixth color, is used in delicate washes on pink flowers. It used to be considered the best kiln color, but most of the dry colors we find now are fluxed for soft fires since the advent of portable kilns. I find that a soft fire is quite necessary for the delicately painted pinks.

Dark blue, the seventh color, used alone, gives all shades of light blue. Mixed with black, it gives the darkest shades of blue.

Russian green, the eighth color, makes cool greens. It mixes with everything.

Black, the ninth color, also mixes with everything. Used with a little blue, beautiful dark grays can be made.

The tenth, special soft flux, I dust lightly over my painting when it is quite dry to insure me a uniform glaze. I do *not* put flux on delicate pinks or flesh tones, as it destroys the delicate color. Unless you are tinting a large surface, try to mix the colors in the brush. By that I mean, supposing you are painting a leaf, the local color of which is moss green, lift out of the box a portion of yellow, lightly touch the brush to the Russian green and mix with the yellows until the desired shade is procured. These are but a few of the shades and tints that it is possible to produce with the nine colors as a foundation.

TINTING

PERFECT tinting on china is a difficult part of Ceramic work. It is too frequently shabbily done. There is much to learn from imported ware, especially from the English china. Most of the tints are over the glaze, so it is possible for us to achieve the same perfection of ground. They come to us without a flaw, but we are not told how many were damaged. The damaged ones—even the slightest flaw is considered—are marked *seconds*. The reasons for imperfections are looked into, and the offending quality removed, even if it be the person who tints. We who tint are apt to say, "It is good enough," trusting to the firing to remove blemishes, but your inadvertent finger marks fire in as perfectly as if you meant them to stay. It really seems as if one who tints has no right to own fingers. Fancy the carelessness of leaving the impression of one's hand on the back of the plate being tinted! My little assistant used to daub her hands



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most frightfully when she tinted, and many were the marks that had to be taken off with hydrofluoric acid until she grew more thoughtful in the way she left her work for the kiln. A little thinking ahead is like the "stitch in time." The use of hydrofluoric acid is far more troublesome than retinting would have been.

There is too much scurrying of color on china, leaving it muddled, spotty and irregular. Try for a perfectly even tint, and do not be satisfied with one that holds dust or lint. To daub on a color and blend it is quite different from producing a beautiful uniform coloring that has artistic value.

Plan your tinting before you commence. A ceramic studio should be dusted with a damp cloth. I am told that it is artistic not to keep a studio very clean, but I advise a china-painting studio to be the perfection of cleanliness. There should be no dust in the atmosphere even, for overglaze decorations cannot well be done in a room that is dusty. The materials for china painting are too dainty to be left uncared for. "Edith is too neat to be an artist," was remarked in a studio, but I observed that this same Edith obtained very satisfactory results. Her palette was always put away absolutely clean, padding silks were not allowed to harden with color, oil bottles were not oily on the outside—in fact, all Edith's materials were *ready for use*, and she used them with forethought. She would not mix the color for tinting and then find she had not silk and wadding for the padding. She would prepare everything, even to the spotless white china, before the tint should be mixed.

It is not only getting the tint but keeping it. Place freshly-tinted objects in a small gas oven to dry, then there is little chance of injury. Any dust that accumulates after drying may easily be wiped off.

Greens and ruby colors are the favorites for table service, light blue, light pink, violet and light green for toilet china, usually painted to match a room. For vases the colors are more likely to be blended from light to dark shades of same color, or harmoniously treated with colors selected from nature, reds blending to ochres, mostly in light tints, as background for floral painting. In recent exhibitions there have been some beautiful vases carrying out each just one scheme of color, as goldenrod colors, blending from orange to browns; wistaria bloom, blending to the deepest violet, and another of nasturtium colors combined. Such tinting has the lightest tones padded on and the darkest tones dusted over grounding oil. This process takes at least two firings, and deeper colors may be obtained by a third grounding. Over the last tinting, while it is still fresh, dust a little powdered flux. This will unite all the colors, and give a high glaze to the finished coloring.

When the intention is to dry by gas a great deal more tinting oil may be used than if the work is to be left to dry naturally. The oil helps to blend a perfect tint, and by quick drying it is kept from absorbing particles of dust. Occasionally after all is ready and apparently well tinted, a small particle of color appears fine as dust, yet very deep in color. Remove such particles with the point of a needle before firing. If any appear by firing, they may be touched with the sharp point of a broken bit of china and taken off in this way. A quick, sharp touch will remedy the flaw, and take off color without leaving a spot of white.

It is not the face of a flower alone that tells its story or gauges the amount of information displayed in rendering it. Its setting of calyx, stem, leaf, and branch is as characteristic, though not always as attractive. How the greens are always toned to the

color of the flower, and what a variety—gray greens, yellow, olive, and blue greens, but never cold, always saved by some subtle change of tone, or play of light and shade. It may be in the reflections, in the veins or stems, in the backs of leaves, in the young growth or fading branches—little things that make up the pleasant whole, but escape the eye until we look for them.

Besides, the study is not complete with the plant alone, especially with wild flowers. Daisies and clovers are not themselves without grasses. That we should, to preserve the true feeling of a plant, know its surroundings goes without saying.

SERIOUS study of china decoration does not commence by painting china. That should be the aim but not the beginning. If a ceramic art school were founded on the large plan that we have for cast and life study, there should be facilities for study of design, clay modeling, study of glazes and materials, and the chemical properties of colors. France has such a school in connection with the pottery at Sévres. The course of study should not be optional. It should be connected with a pottery, for actual results cannot be sure until work has gone through the fire. As a study of design it should have much the same course as that followed by the designer of textiles, together with accurate draughtsmanship and practical work with materials. The "reasons why" should be thoroughly understood. When colors are commenced, there should be thorough knowledge of the palette; how one color affects another, how many fires each will stand, and their strength or weakness in combinations. As classes are now managed even there is no reason why this subject should not be gone into more deeply. Have each student make a palette of colors for reference in work. I think a teacher should insist upon such a palette being made. A plate is the best shape, with the colors put regularly around the border and marked by the name of each color and combinations of colors. With careful preliminary work students may succeed to a great extent alone. When many portions of ceramic work are taken up at once in a studio, a teacher must guide at every step, or not be responsible for results. I do not mean that teachers must do the work. The only successful teacher is the one who has the faculty of making others understand. Large, decorative china painting, fanciful to some extent, and developed by very clever handling, which follows memory or imagination, and is not based on studies or nature, must



DECORATION FOR BONBONNIERE

The Art Amateur

of necessity be learned by observation. It is as much the cleverness of the student as the talent of the teacher which can develop instruction from this method. The student may do much good work by following the style of the teacher alone. Follow the teacher closely while studying, letting your originality develop when you have secured some technical knowledge. You may be an improver of a style or a close imitator. Learn to execute a style properly before you undertake to put yourself into it. Individuality develops better when backed by thorough knowledge. The system of teaching by a few criticisms and leaving pupils to work out decorations directly on the china would probably result in a vast amount of poorly decorated china, very much what the home work is with the beginner—very good as practice, but very poor as to results. While one is learning alone the china may be to a great extent disfigured. The system certainly should not include firing. If firing does not culminate the work, then

Mr. MacNeil's exhibits of Indian figures, at the Society and Academy art shows, and his excellent design for the Pan-American Exposition medal of award have denoted his possession of rather unusual gifts. His "Sun Vow" and "Prayer for Rain," among others, were not without a true feeling for sculptural beauty. Mr. MacNeil won the Rinehart scholarship, and Mr. Breck, when president of the Art Students' League, in 1896, took the first Lazarus prize, giving him three years in Italy and France. Both men spent most of their time in the American Academy in Rome. Most of the work now shown at the Pratt Institute was done while there.

THE late George Inness's house. Wentworth Monor, in Montclair, N. J., will be thrown open Saturday afternoon, October 25, by its present owner, William T. Evans, to members of the National Arts Club and their friends. Mr. Evans will show his



THE TEXTILE BUILDINGS AT ST. LOUIS EXPOSITION

much valuable material is lost. Whether one is accurate in grounding cannot well be determined except by firing. So small spaces should be done accurately and fired as tests, instead of wasting color and taking chances on a large piece of china. The problem of just what course of study should be followed will probably be developed when some philanthropist endows an American school of ceramics. Our great varieties of clay, the fine work achieved by our potteries, and the enthusiasm of our artists are leading to an enthusiasm which will eventually make America the centre of ceramic arts.

Two Americans who won scholarships that procured them several years of study in Italy are giving an exhibition of their work at the Pratt Institute, Brooklyn, to last until October 25. They are Hermon A. MacNeil, the sculptor, and George W. Breck, painter and illustrator.

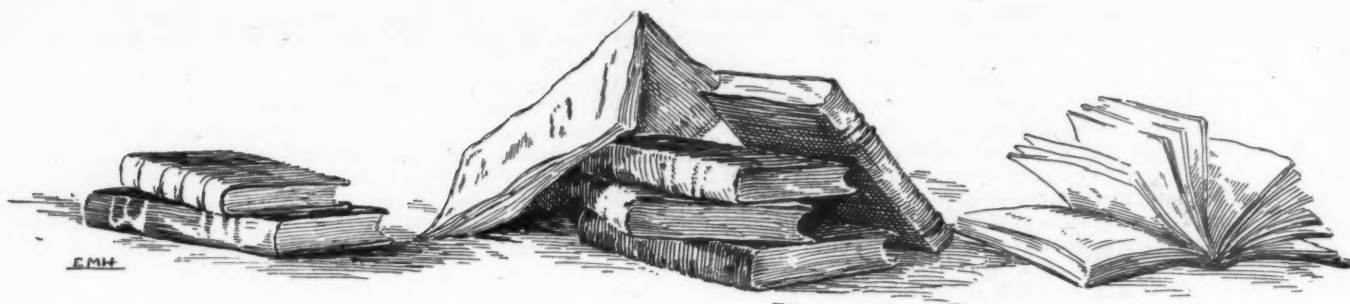
guests the collection of American paintings he has amassed since the sale in 1900 of his fine accumulation.

At the Keppel Gallery the present exhibition of etchings and dry points by Mr. Whistler will remain open until October 15.

The next exhibition will be of the complete series of drawings by E. A. Abbey, illustrating "The Deserted Village," by Goldsmith, and will be on view daily from October 20 to November 1, inclusive.

THE Lazarus Mural Painting Scholarship, which sends its winner to Italy and France for three years, with \$1,000 a year to live on, is now being contested for at the Academy of Design by eight men. It is a coveted prize.

The Art Amateur



NEW PUBLICATIONS

MEN AND MEMORIES. Personal Reminiscences. By John Russell Young. Edited by his wife, May D. Russell Young. These reminiscences, extending as they do over a period of forty-two years, will be incomplete without giving some little account of the author himself. His parents were Scotch and they came to America in 1841, when John Russell Young was less than a year old. In the late Civil War he went to the front as war correspondent and was the first to give an accurate account of the Battle of Bull Run. He occupied the post of managing editor of the "Tribune" from 1866 to 1870. In 1877, at General Grant's invitation, he accompanied him on his tour round the world. During the tour Mr. Young wrote letters to the "Herald" descriptive of the brilliant scenes and events of the trip, which were afterwards published in two large volumes, with the title "Around the World With General Grant." The intimacy and affection established between General Grant and Mr. Young during these two years ended only with the General's death. By the request of General Grant, Mr. Young was appointed Minister to China by President Arthur in 1882. At the time of his death, in January, 1899, he was occupying the post of Librarian of Congress, to which he had been appointed by President McKinley. In his wonderfully varied career he met the most interesting people from all parts of the globe, and it was to Mr. Young that Li Hung Chang spoke with freedom of the American people and their institutions which had commanded the highest admiration of the great Chinese statesman. Most interesting is Mr. Young's account of the visit of Charles Dickens to this city, and the memorable dinner given to him by the men of the press. The working women of the press were most indignant that they were excluded from the press dinner given in honor of Charles Dickens—it being composed of men only. This led to the formation of the Sorosis Club, under the leadership of Alice Cary, Mrs. Croly, Miss Kate Field and others, their object being to exclude the men from their gatherings. The books abound with fascinating reminiscences written in such an entertaining and instructive way as to make it a con-

tinual source of delight to the reader who is so happy as to possess them. (F. Tennyson Neely. 2 Vols., \$5.)

* * *

MOTHER GOOSE PAINT BOOK, by J. M. Barnett. This fascinating book, with its charming old nursery rhymes so dearly loved in our own childhood's days, "Mary Had a Little Lamb," "Old Mother Hubbard," "Little Jack Horner," "Little Bo Peep," "Three Blind Mice See How They Run," etc., will be doubly fascinating to the wee folk of to-day, for it is equipped with a palette containing five different colors, and a paint brush to color the black and white pictures running through the book, of which there are no less than forty-eight examples. We can conceive of no happier gift from Santa Claus at the Yuletide season than a copy of "Mother Goose Paint Book," with its gaily adorned cover and artistic make-up. (The Saalfeld Publishing Co., Akron, Ohio. \$1.25.)

* * *

THE STARBUCKS, by Opie Read. This charming love story, so full of quaint humorous sayings, and, at the same time, with a touch of pathos running through it, was written from the drama of "The Starbuck," produced at the Dearborn Theatre, Chicago. Mr. Read has never written anything better than this story, which ends so happily for all concerned. There are eight full-page illustrations reproduced in colors, from actual photographs of scenes and characters in the drama. (Laird & Lee, Chicago. \$1.50.)

* * *

MICHAEL CARMICHAEL, by Miles Sandys. An exceedingly strong character story of love and mystery, of the style of "Dr. Jekyll and Mr. Hyde." It is very gruesome in parts, but at the same time is so intensely interesting that it will hold the reader until the last chapter is reached. There are numerous illustrations in black and white, while a colored plate adorns the frontispiece. The cover design is most artistic and the book is beautifully bound in a rich dark green silk cloth. (Laird & Lee, Chicago. \$1.25.)

* * *

SIR JOSHUA REYNOLDS, P. R. A., HIS LIFE AND ART, by Lord Ronald Suther-

land Gower. This is a most interesting narrative of the life and friendships of this great English painter, who has justly been called the father of the English school of portrait painting, and who had the honor of being elected as the first president of the Royal Academy. Sir Joshua was a most practical man, as evidenced by the fact that he kept a series of pocket or note books, in which he jotted down from year to year the names of his sitters, commenced in the year 1755, and come down to 1790, two years before his death. Of these pocketbooks nineteen are still in existence. After Sir Joshua's death these books belonged to his relations, the Gwatkins of Plymouth. In 1873 these precious records were sold at Christie's for a ridiculously small sum to a Mr. Pocock, but the greater portion are now preserved in the Library of the Royal Academy. In Mr. Algernon Graves' and Mr. Cronin's splendid volumes on Sir Joshua Reynolds, the whole of the entries in these books have been classified, and they form, with the entries from his ledgers, the basis of their monumental work to the memory of the illustrious painter. The book contains over eighty-nine superb illustrations of his most important paintings, and his photogravure plates, one of them on page 94, which represents "The Three Ladies Waldgrove," and the other, the frontispiece, Viscount Althorp, aged four years, a handsome little fellow dressed in white satin, posed against a woodland background. (The Macmillan Co. \$3.)

* * *

FAMOUS PAINTINGS. As Seen and Described by Famous Writers. Edited and Translated by Esther Singleton. Miss Singleton, who will be remembered by her volume of "Great Pictures," has arranged in this second series not only paintings with great reputations but also those of the very first rank. There are over forty illustrations in the book, and interesting chapters are written about them by eminent authorities, for example, "The Sun of Venice Going to Sea," by Turner, is described by John Ruskin; "The Crucifixion of Christ," by Rubens, described by Sir Joshua Reynolds, and so on. This book will prove a most valuable addition to the student's library. (Dodd, Mead & Co. \$1.60.)

THE MISSISSIPPI BUBBLE, by Emerson Hough. The time of this story is the early part of the eighteenth century and the scenes are laid in England, America, and France. The plot is bold and original, and the originator of the "Mississippi Bubble," John Law, is a young Englishman of most fascinating personality. He passes through a series of striking and hairbreadth adventures, not the least of which is an escape from the famous old prison at Newgate, where he is held on a charge of murder. He finds his way to America and thrilling indeed are the chapters devoted to his life among the Indians. It is in France where he elects to spring his gigantic bubble, which ends as all bubbles do. A charming love story begins in the opening chapters and reaches a happy climax for our hero just as the story ends. A highly interesting chapter is that which describes the deathbed of "The Grand Monarque," Louis XIV. The author keeps closely to the history of the times and the book makes most enjoyable reading. (The Bowen Merrill Co., Indianapolis. \$1.50.)

THE MAN WHO PLEASES, AND THE WOMAN WHO FASCINATES, by John A. Cone. This little volume should be in the hands of every boy and girl growing into manhood and womanhood. The chapters devoted to "Good English," "Tact in Conversation," and "Good Manners," might well indeed be read and inwardly digested by the young people of to-day whose manners and English leave much to be desired. The author writes delightfully and each of his essays, eleven in all, contains a telling little story to illustrate his meaning. Nothing better has been written for young America for many a day and we trust that this unique little work will have the wide circulation it so greatly deserves. (F. Tennyson Neely. \$1.00.)

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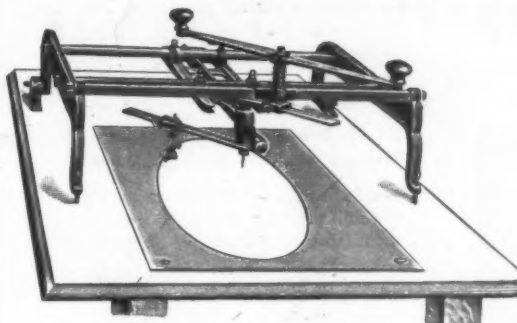
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AGNES MAY: TO GILD ON PAPER OR VELLUM WITH LEAF-GOLD.—This may be done by previously applying gum-water or a strong solution of isinglass or size to the part we wish to gild, and when the coating is nearly dry applying the gold-leaf. When the gilding is quite dry and hard it may be burnished by rubbing it over with a smooth pebble, or a piece of polished agate. Paper may be silvered in the same way.

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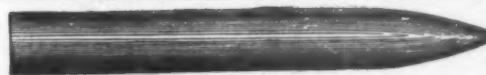


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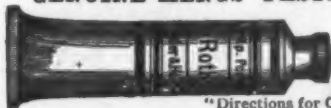
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the seams out flat, and then tack the cloth firmly on stretchers made of pine wood the required size. These stretchers need not of course be very carefully constructed, though they should be firm enough to hold the canvas without sagging. After the sheeting is tightly tacked on to the stretcher cover it well with an underpainting of light gray paint mixed with turpentine. The oil paint which comes in tin cans for house painting will serve your purpose. This must be mixed with a strong dryer, such as painters use, and large flat and heavy brushes, such as are found in house painters' supplies, will be the best to work with. Sketch in the composition of the scenery with charcoal, and then paint in broad, flat masses of light and shade, aiming always for effect, making the lights very high, and the shadows very warm and deep. The oil paints will be much more effective than kalsomine colors, and can be obtained in better variety for the purpose.

M. B.—To produce the effect of bloom on fruit, first paint the local tone, massing the general effect of light and shade. Afterward paint the half tints and other details. The "bloom" is simply a carefully studied effect of "surface light" painted after the fruit is laid in, and is entirely distinct from what is termed the "high light." In a red peach, for example, the high light will naturally be a tone of very light red. The surface light, however, is represented by a soft blue gray half tint, generally seen between the high light and the shadow.

D. C. C.—Use sepia and cobalt in painting gray hair, or sepia and indigo made into a pale wash. Any grays may be used, provided they accord with the color intended to be represented. Gray hair is sometimes of a warm hue, and sepia is a close approximation to it. Put in the shadows with sepia. Iron gray is simply a pale black shaded with the same. The high lights should be white.

B. W.—You had best make a test of your bargain-counter color, and fire it to discover of what nature it is. If it is mineral color it will combine with the china. Oil color, such as used on canvases, will fire off china under the kiln process. A little as a test will not do any damage to other china in the kiln.

Mrs. J. C. W.—You can save the firing pot for some time by filling the crack with asbestos. Moisten asbestos with water until it is pliable, and securely fill up the crack. Press down with a towel, and dry out before firing. It is best to allow the asbestos to set well before heating or drying out the kiln. A firing pot entirely lined with asbestos, or at least the floor covered, is better than iron near the china. The crack will probably become larger and will of necessity require filling continually with asbestos, perhaps after each firing, to be very sure no gas may get in the kiln. Gas will be disastrous to lustres, but will not to any extent hurt colors, though the

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A picture of Mary Magdalene, bearing the signature of Titian and the date 1543, has come to light after half a century passed in an obscure and moldy old cellar. It is now in the possession of Robert Jarvis, of 13 Elmore street, Roxbury, who two months ago purchased it for a mere song from Henry W. Smith, a shopkeeper in Roxbury. Mr. Smith was about to throw it away when Mr. Jarvis rescued it.

The picture shows Mary Magdalene sitting at the mouth of a cave. Before her is a rude image of Jesus on the Cross, which she has turned slightly to one side. Her long, reddish-gold hair reaches almost to the ground and envelops a part of her body, while having fallen from her shoulders across one arm is a crimson scarf. The face is wonderfully expressive, depicting utter sorrow and despair. The painting was bought by Mr. Smith at an auction sale, and once was the property of an English family who lived in Boston fifty years ago.

Miss Blanche McManus, who is well known in New York, has made a set of drawings for a very elaborate edition of "Office for the Holy Communion," to be published in London by the De la More Press, at prices from two to ten guineas.

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